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vivid sunlight and shadows on the snow. Here also are Charles Rae Smith's *Labor of Love* (109); a study of *Pink Roses* (112) by Miss Thum; "Summer Roses" (116) by Henry W. Parton, and *A Trial of Patience* (124), a brilliantly colored figure picture by G r me Ferris.

Landscapes on the North wall are by Warren Eaton (130), Arthur Parton (131), E. L. Field (129), and Lockwood de Forest (133)—the latter representing a pool in a dense, leafless forest just after sunset. Robert Blum's *Two Idlers* (132) is on the line next the entrance to the North Gallery. It is brilliant in coloring and has considerable "out-door" feeling. The illustration given admirably reproduces its composition.

THE NORTH GALLERY.

THERE are no large "center" pictures in the North Gallery excepting Mr. Champney's pastel, which holds the place of honor on the east wall. The pictures by Mr. Moran and Mr. Wiles, however, which occupy the central position on the north and south walls, make up by their color all that they lack in size for such purpose.

In the first panel, as one follows the numbering, are J. E. Maxfield's *Truants* (136), Miss Bodine's *Hillside* (137), James D. Smillie's "October Landscape" (142), Thomas B. Craig's glowing *September Afternoon* (144), and "A Lazy Lot" (143), by James Hart—a number of calves lying sleepily in a shady bit of pasture near a stone wall.

On the West wall, Charles H. Miller's "Land at Queen's" (151) has some effective cloud-painting, and D. W. Tryon's "November Afternoon" (153) is a picture which only could have been painted by a man thoroughly in sympathy with his subject—one might say enamored of it. Mr. Tryon feels the poetry that is in nature, and he has the rare faculty of communicating to others, through his art, the beauties that are disclosed to him. Below this is a charming picture, graceful in lines and exquisite in color—G. R. Barse's "Polyxena" (152)—a female figure, half-draped in a gauzy blue veil twisted about it, reclining on a marble floor. The flesh painting here is remarkably tender and realistic, and even under the gauze we feel its truth of color and texture. The drawing is superb, and the painting is simple and conscientious in method. The upper part of this panel is filled by

Edward Dowdall's "Last Interview between Charles I. and Oliver Cromwell" (149).

The principal picture in the corner panel is Walter Satterlee's *Decorating the Old Manor House* (161). Two young women are filling vases with chrysanthemums of many colors (see illustration). The one standing on the stool is a blonde in light, gauzy costume of an old fashion revived; the other is a brunette in a dull, red figured gown and lace kerchief. There is an exquisitely painted Chinese bowl of chrysanthemums on the quaint old table. In many respects, this is one of Mr. Satterlee's most important pictures. In the same panel are two carefully painted figure pieces—"The letter" (154), by C. X. Harris—a young woman lying on the grass, in a shady place, reading, and "The Favorite Poet" (164), by Paul Nimmo Moran. "Aunt Hannah" (155), by C. Field, an effective landscape by W. Keith (156), and Frances Eliot Gifford's "Home of the Sheldrake" (160), are here also.

On the North wall, the first picture on the line is J. F. Murphy's "Indian Summer" (165)—a rich, low-toned work of high artistic quality. Above it is a beautifully painted interior, with figures, by Francis Day (166), and still higher is an effective study of a young woman at a piano, by Irving Wiles—"Broken Chords" (167). Landscapes by Mrs. Coman (168), Miss Abbatt (173), and Mr. Lyman (176); snow scenes by Crane (169) and Macy (171), and P. P. Ryder's *Ready for School* (172) come next in order. Mr. Sountag's "Clearing up" (177) is thoroughly characteristic; Edward Moran's "Good Morning" (178)—two children on the steps leading to an old garden—is fine in atmospheric quality, and so, also, is the "Summertime" (175) of Mrs. Nicholls—two young women lunching at a table set out under the trees. Mr. Howland presents an interesting view of "St. Andrews by the Sea, Southampton, L. I." (179).

The central place on the North wall is occupied by Thomas Moran's "Venice" (183),—a morning effect with an opalescent sky which is repeated in the lightly rippled surface of the water. The view is, perhaps, from the Island of San Giorgio, looking toward the Doge's palace, the prison, and that wonderful group of buildings, with a glimpse of the white domes of the Salute shimmering in the morning light on our left. Bright sails, dark hulls and gondolas give accent to the picture. If Mr. Moran's "Venice" be criticized as somewhat "ideal," it is no more so than the Venice one

carries in his mind after a delightful sojourn there. Above this is Frances H. Throop's "Spring Carnations" (182), and next on the line is Frank Russell Green's *Gossip* (184), over which is an effective "Fisherman's Home in the Pine Barrens of New Jersey" (185) by Wordsworth Thompson, and a strong study of a "Woman shelling Peas" (186) by C. Wigand. Robert Arthur's "Gloucester Bay" (187) and F. De Haven's "Evening" (188) are worthy of notice, and the *New England Scenery* (189) of H. W. Robbins is a very literal representation in the same general direction as Mr. Robbins's successful picture of last year. The effects of atmosphere and distance are charmingly rendered, and there is a strong impression that one might walk down the pleasant road. Frank C. Jones ably essays a new field in his *Running for Shore* (190); J. D. Woodward presents a bit of quiet landscape painted literally yet not with painful minutiae in his *Afternoon on the Avon* (191); Hasbrouck's "Catskill Forest in Winter" (192) is a picture of strong effects of sunshine and shadow on the snow; and Van Boskerck's "Last Gleam" (194) shows a stretch of foreground landscape under the shadow of a hill, and a bright strip of sunlit ground and sea beyond. These effects of sunlight and shadow are very realistic. Over this is E. Wood Perry's "Spinner" (193).

Pictures on the corner panel are F. K. M. Rehn's "Solitude" (195), a rich, low-toned sunset; A. F. Bunner's "River Path" (200), a bright morning effect; "By the Lake" (199), by Irving Wiles—a figure and landscape study presenting a young woman reclining in a hammock near a lake, listening to a book read to her by a companion—a picture of great technical excellence; "Who left the bars down?" (196) by A. F. Tait—a study of cows and calves in a cornfield; and, above the latter, "The Spring" (197) by Frank C. Jones—a landscape near the coast, with a pool in the foreground from which two young women are about to fill a water-pitcher.

The central place on the East wall is held by J. Wells Champney's *Little Mistress Dorothy* (205), one of the artist's very successful works in pastel—to which he now devotes himself almost entirely. The delicate gradations in the flesh, and the firm, crisp character of the stalks and flowers are admirably realized. In the same panel are Edward Moran's "Waiting for Dad" (201); R. Swain Gifford's "Clearing in Autumn" (202); J. N. Marbles' "June" (209); "A Bavarian Harvest Scene" (204) by J. Otis

Adams ; "In the Lane" (208) by Ed. A. Bell ; *The First Offering* (207) by Carl Hirschberg, and "The Disputed Way" by W. H. Beard (206).

The corner panel contains a marine (213) by J. W. Casilear ; "A Holland Dyke near Dordrecht"—a picture of excellent atmospheric effect (214) by Kruseman Van Elten ; "March" (215) by W. Forsyth—a vigorously painted bit of landscape with lingering snow-drifts partly thawed away and afterwards frozen again ; "A Long Island Landscape" (219) by A. C. Howland ; and figure studies by Léon Moran (211) and Henry Watrous (212)—the latter, "Signed and Witnessed," containing some literal detail carefully finished. Harry Roseland's *The Mendicant* (218) is also here, and is a very pleasant piece of coloring. Herbert A. Levy's *Coquette* (224) is near the entrance to the East Gallery, above which is "Early Spring" (225) by J. A. S. Monks.

In the center of the South wall, on the line, is "The Sonata" (234) by Irving R. Wiles, representing two handsome young women—one seated at a piano, the other, standing, with a violin in one hand, about to turn a leaf of music for her companion. There is almost classic grace in these figures and delightful harmony in the coloring. The technical part of the work is charmingly simple. In the same panel are M. F. H. De Haas's *Moderate Breeze, Coast of Maine* (228) ; W. Whittredge's "Fine Day in the Woods" (229) with a turbulent stream rushing into the foreground over the rocks and through fallen branches ; Miss Dixon's *Rehearsal* (230) ; Mrs. Coman's "Autumn Weeds" (236) ; J. C. Nicoll's "Break in the Clouds" (235)—a spirited study of sea and sky ; R. M. Shurtleff's "First Snow" (239) ; James M. Barnsley's *Twilight, Gloucester Harbor* (238) ; and Percival De Luce's "Tidings from the Sea" (240)—a family group listening to the reading of a letter. Over the doorway to the Corridor is Robert Van Vorst Sewell's *Fisher Folk of Holland* (241).

THE EAST GALLERY.

ENTERING the East Gallery from the North Gallery, the numbering begins at the left-hand panel, in the center of which is Eastman Johnson's interesting "Portrait of a Boy" (246)—subtle in technique and of high artistic quality. Above this is a strong Portrait by F. P. Vinton (249). Two portraits by L. G. Sellstedt